

the Scribe

University of Bridgeport

Vol. 2, No. 17

February 17, 1983

25 Cents

Dancers Raise ^{over} \$6,500 For The United Way



(Photo by Doug Swift)

by Elizabeth Amorosi

The dance marathon is one of those altruistic campus events that invariably makes a spectator feel a bit guilty.

After all, there's a given number of couples who are willing to boogie energetically for twenty-four hours with little real rest. There's a small army of volunteers who spend that same twenty-four hours doing things like massaging feet, passing around water to gyrating dancers, and conscientiously avoiding sleep. What's even worse is these people, all of them, possess an obscene abun-

dence of good cheer. It's enough to sicken a cynical senior for a good month.

I spent the past week-end smiling at the snow, doing small, undemanding bits of homework and haunting the marathon. Besides my guilt about not participating, I was more than a little envious of the exhausting but memorable experience all those bouncing bodies were enjoying.

The marathon, which again benefitted the United Way, raised just over \$6,500. The event netted more money, last year primarily because there were more dancers. Seventeen couples began

at 5:00 p.m. on Saturday and nearly all of them managed to complete the grueling twenty-four hours, in various unorthodox combinations. Despite the overwhelming snowstorm Friday, which all but paralyzed the campus, the marathon went on as planned. The only problem that any one could remember was the inability of the original mixer band to get to UB. A substitute band was pulled out of thin air at the very last minute by some enterprising BOD folks.

The winning couple will be determined when all of the pledged money is duly collected. First prize win-

ners will jaunt to England for a week, and the second prize couple will go to Bermuda for the same length of time. The rest of us, I fear, will stay put for another exciting week in lovely Brideport.

Below is the most complete list of Marathon volunteers available. Shake the hands of:
Colleen MacGilvery
Donald Ivanoff
Gina DiBiasi
David Feer
Maureen Kaper
Steven Parkins
Tracy Hampton
Michelle Hedgeman
Paula Carpenter
Andy Tavoni
Linda Robley

Lisa Mephram
Ann Wallace
Lauren Gaeta
Mark Maurer
Sharon Lehr
Arthur Spector
Mark Ficocelli
Kim Larson
Penni Peck
Kristen Scott-Miller
Tom Lebell
Gene Shapiro
Joseph Kardos
Tim Kelly
Susan Manderville
Neil Roberts
Bill Curvino
Sister Cathleen
Paul Hurdle
Jeanne Collins
Sabrina Perry

The marathon was coordinated by Marti Mayne.

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What's Happening

Thank you for reading the What's Happening column!

Thursday evening at 8 and 10:30 the movie, "Blade Runner," will be presented in the Student Center Social Room. Admission is \$1.50 with UBID. In the pub it's Senior Mug Night as well as 50 cent drafts all night. Cover charge is \$1 with proof of age and UBID. Listen to the progressive music of the band, "Me and the Boys."

Sorry folks, this Friday afternoon TGIF has been cancelled. Sunday even-

ing the movie, "Blade Runner," will be shown again at 8. Also at 8 is the "Bow Wow Wow" concert to be held over in the Harvey Hubbell Gym. Tickets for the concert may be picked up at the Student Center Information Desk for \$5 with UBID.

And don't forget to call the What's Happening line at x4488 for the latest concert information on the upcoming Tom Petty, Rush, and Bill Squier concerts in the area.

SCRIBE MEETING THURS.

9:00

All those interested in writing, or joining the photography staff should attend.

The editors are also interviewing for the following positions:

International Editor
 Assistant News Editor
 Recruitment Manager

Some of the above are paying positions. The Scribe office is located on the second floor of the Student Center Room 228.

Classified ADS

WANTED

a furnished 2 bedroom apartment or house to rent from April 15 to May 25 for brother and family visiting from Australia to attend medical conference. Will pay up to \$200 a week depending on locality and facilities available. Call John after 8:30 p.m. or before 10 a.m. at 366-7799

REWARD

for the return of:

A purple High School yearbook from Westhill H.S., Stamford, CT. Lost around Schine Hall. Please call Adam x2891

The Scribe

welcomes all students and faculty to express opinions through letters to the Editor.

NICE STUFF

New School

Breaking through the barriers that exist between high schools and colleges on curricular issues will be the focus of an all-day conference to be held at The New School for Social Research on February 11.

The conference is the result of a growing trend throughout the nation to bring high schools and colleges together on curriculum planning. The New School's Seminar College and The Center for High School-College Articulation at LaGuardia Community College are sponsoring the conference. For more information, call the New School at 212-741-5667.

Pente Games

The 1983 Regional Pente championship tournament will be held at 10:00 a.m. on Saturday, February 26 at Marriott's Essex House, 160 Central Park South, New York City.

Pente enthusiasts at every level of expertise are eligible and welcome, with the winner to advance to the 5th annual World Championships in Boston, March 25-27.

Pente is a non-electronic board game of strategy for two people, the object of which is to place five colored stones in a row or to capture five pairs of an opponents stones.

Players may register for the regional tournament

on February 26 at the hotel, or beforehand at participating stores throughout the region.

An entry fee of \$2.00 for the benefit of the American Cancer Society will be charged at the door.

The regional winner and his or her guest will be flown to Boston for the World Finals in March. The grand prize is \$5,000 and a week for two at the luxurious Santa Barbara Hotel in southern California.

For further information, contact: Manning, Selva & Lee; Nora Horan, Maura Finneran, Florence Greenberg, 212/599-6900.

MacJannet Scholarships

The MacJannet Foundation, Inc., has made another grant to the UB Halsey International Scholarship Program for scholarships for qualified undergraduate students to study in France during the summer of 1983.

The scholarships will be offered on a competitive basis to students who wish to achieve greater fluency in the French language and are interested in French culture. Also, beginners in French may apply for intensive study in a "total immersion" program.

Recipients of the

scholarships will have the opportunity to participate in a five-week institute from May 30 to July 1, 1983. The program is arranged by the Tufts University Center for European Studies in Talloires, France, and will include course offerings in French language and culture, literature, political science and economics.

Application forms and further information may be obtained from the office of Dean De Laurentis, campus advisor for study abroad, Mandeville Hall 105, ext. 4386. The deadline for submission of applications is February 25, 1983.

N.Y. Legislative Internship Program

Dr. N.J. Spector, Professor of Political Science, has information concerning the State of New York Legislative Internship Program. All applicants must be a resident of New York. The deadline for return of the applications is April 1, 1983. Please contact Dr. Spector for more information during his office hours in Room 219, North Hall, Monday, Tuesday and Thursday from 12:00 noon to 1:00 p.m., or phone extension 4148.

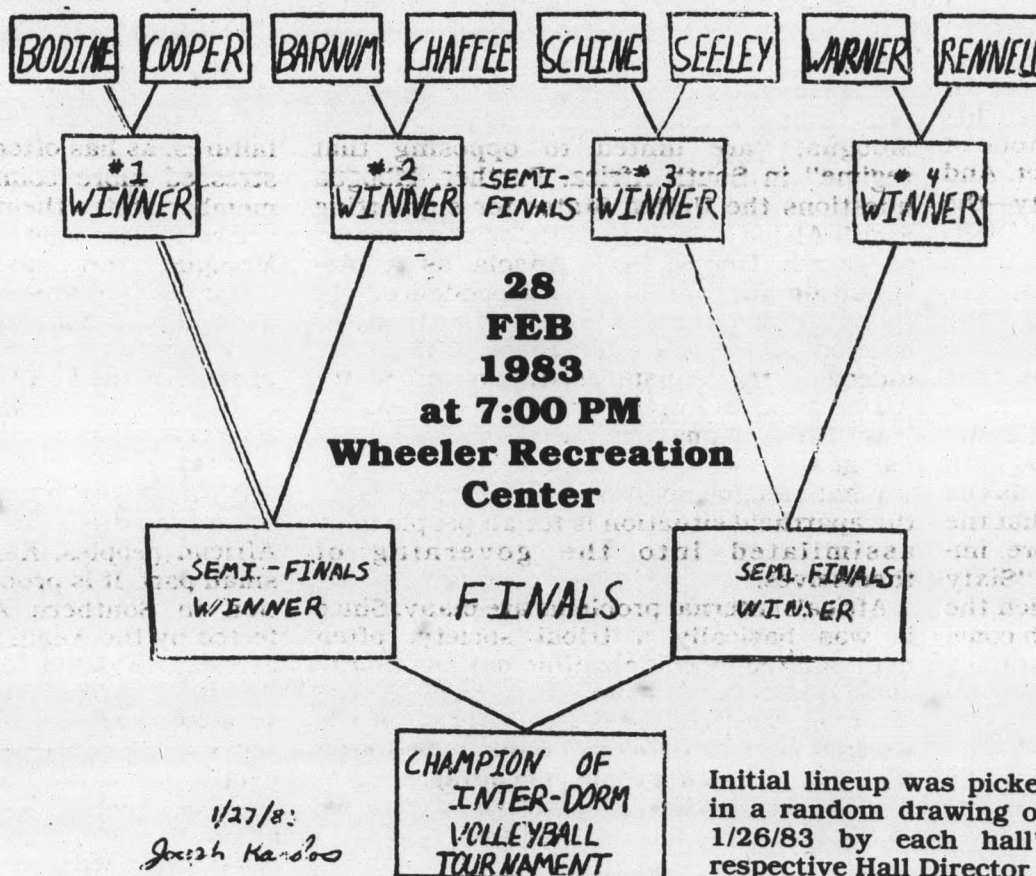
TKE Hosts

Stop by the Knight Club on Saturday the 29th for a post-basketball celebration hosted by Tau Kappa Epsilon. "You kill 'em! We chill 'em!" There will be food, drink (including 50¢ drafts), dancing, and specials for basketball fans. See you there!

Political Symposium

Three papers on political economy will be delivered at a symposium at the University of Bridgeport honoring recently-retired UB Professor James Fenner of Bridgeport on March 4.

The symposium will take place in the University's Recital Hall beginning at 9 a.m. Luncheon reservations may be made with Judith Vines at 576-4379.



Initial lineup was picked in a random drawing on 1/26/83 by each hall's respective Hall Director

International

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News Analysis

Ambassador Mbogua speaks on campus

"quite often people forget the past."

by Doug Swift

Ambassador John P. Mbogua of Kenya gave a presentation in the private dining room of the student center recently. Mbogua was on campus as Ambassador-in-residence, which is an annual program. Mbogua showed a film on Kenya, gave a short talk on the state of affairs in Kenya and other African nations, then answered questions from the audience.

Before the program was underway, I had the opportunity to talk with Ambassador Mbogua. His demeanor was quiet although he was an optimistic speaker.

Mbogua likes to use stories from history to put present situations into their proper perspective, because "quite often people forget the past." And what Mbogua would like not to be forgotten are the contributions made by Black Africa, albeit unwillingly, in the development of the great industrial state of America today. The United States, "which grew partly with the help of the African blood," says Mbogua, "has an almost eternal responsibility to assist the Continent of African development." Mbogua makes his point without even the slightest overtone of bitterness; he simply states it as a fact. And what he now asks for is reciprocity—the United States' help in creating self-sustaining African nations.

For example, "Africa with its rich soils," points out Mbogua, "still depends on food under PL 480 from the United States." But with proper U.S. assistance, such as that given to West Germany and Japan after World War II, "African nations could become huge food producers and start sending it to areas where food does not grow, such as the Middle East." Further, Mbogua feels that the African states have something more immediate to offer the United States. "Sixty percent of all important minerals which the U.S. requires for her industrial growth come from Africa," he said. Mbogua mentioned that although there are many U.S. corporations already in Africa, he believes there can be many more.

Mbogua is concerned about what he believes is an apathetic American attitude toward Africa, and feels the American public and media are simply less interested in the travesties and injustices committed in South

Africa than in those committed in Afghanistan or Poland. Mbogua reluctantly mentions the "feeling that perhaps the reason why there is so little concern about the events in South Africa is that the victims are black." But he does not despair over the situation. Rather, Mbogua quietly and firmly contends that "our voices will be heard" in America.

The apartheid regime of South Africa is the most sensitive area on the African continent—and many feel it is the United States' most "embarrassing" ally. Mbogua wants the U.S. to use its corporate influence in South Africa as leverage to pressure reform. His prevailing attitude is that it is exactly because of corporate involvement that President Reagan would not impose sanctions against South Africa. But while the Reagan policy of utilizing quiet diplomacy and a reciprocal relationship to bring about reform in the apartheid regime stagnates, natives "continue to be denied rights as human beings," said Mbogua. The African people, says Mbogua, "are united to opposing that regime" in South Africa. Further, Mbogua questions the United States for supporting South Africa in its insistence on the removal of Cuban troops from Angola as a precondition for Namibian independence. "In this, America has placed herself against the opinion of the whole of Black Africa. For indeed... the constant attacks of South Africa against Angola are the very reasons why the Cubans are there today," said Mbogua.

What Mbogua sees as the final solution to the apartheid situation is for all people to be assimilated into the governing of themselves.

Africa's internal problems are many. Since it was basically a tribal society, often manipulated by colonization, nations finally achieving independence must adapt to the economic and technological realities of the world today. The World Bank is working with the African people, encouraging production and increased exports, as well as offering other solutions to their economic perils.

Africa is an unstable region, and unstable

regions are traditionally breeding grounds for East/West confrontation. In *The Third World War*, a novel by Sir John Hackett which realistically depicts a possible war scenario, Africa is cited as one of the two "vital peripheries" of the central battle (the other being the Middle East). Says Mbogua, "The African wish is not to side with East or West, what we prefer is to solve the African problems. We want to be left alone to live like human beings." But he acknowledges and shares the U.S. concern for communist presence in Africa, and addresses that concern with a paradox: that the U.S.'s defense of South Africa as a foothold against communism creates the injustices that make "desperate people turn toward Marxism as they see this as the only weapon they have in fighting for human rights."

Perhaps Africa's most glaring problem is their inability to establish unity, highlighted by the most recent failure of the Organization for African Unity (O.A.U.). Mbogua refused to blame outside sources for these failures, as has often been done. Instead, he stressed more communication within the member states themselves, as well as more active interdependency. "Quite often," says Mbogua, "the trade between two African countries is done through an intermediary in Europe or North America." But for all the discouraging turns that have slowed the growth of the O.A.U., it must be mentioned that the organization has been in existence for over ten years now. No one expected it to last that long.

If things are to improve within the O.A.U., upon the African continent, and among the African peoples, Kenya will surely play no small part. It is probably the most stable nation in Southern Africa, relatively unaffected by the August first coup attempt, according to Mbogua. But even this most secure of African nations faces many insecurities. Mbogua's hopes for a stronger, self sufficient Kenya and Africa are based firmly and openly on the need for greater positive American involvement on the continent, at both the governmental and private levels. Says Mbogua "If you go to Kenya you will find a country that welcomes you."

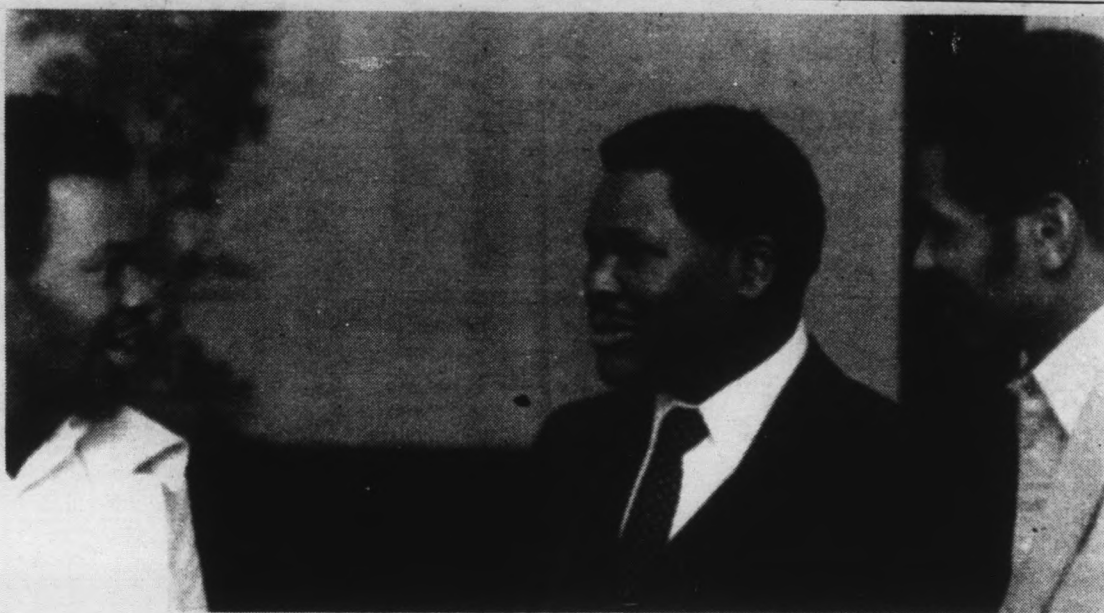


Photo by Doug Swift

Alcohol Control

by David Logemann

The student Center Board of Directors' control of alcohol is less stringent this semester, as evidenced by the setup of the last two mixers. The wall separating the drinking area from the main area of the Student Center Social Room has been eliminated.

Jerry Zajac, entertainment chairman of BOD, said "We got rid of the wall because it was killing business. If you end up losing money every mixer, there's no more mixers."

SCBOD President Greg Papandrea added that the

wall was removed "because of the increasing amount of people becoming of age, and the decreasing amount of people coming to the mixers because of the wall."

The wall was a source of discontent among student, and when it was eliminated, wrist bands were used to identify those students of legal drinking age. Under this system, proof of age is checked at the door and students 19 and over are given a hospital-style wristband in order to be served at the beer concession. Dean of Student Life Jackie Benamati said, "I think we've worked out a

good system. [BOD] has been very good about sitting down with the administration and their advisors, and working with the Fire Department and Police Department to make sure it's legal."

Last week's mixer was a bit looser than the previous one, due to the lack of wristbands. "Wristbands were not used because they did not come in," Papandrea said. Instead, a system of hand-stamping was used, one stamp for minors and two for drinkers.

The entire mixer was somewhat jerry-rigged, as

Continued to page 5

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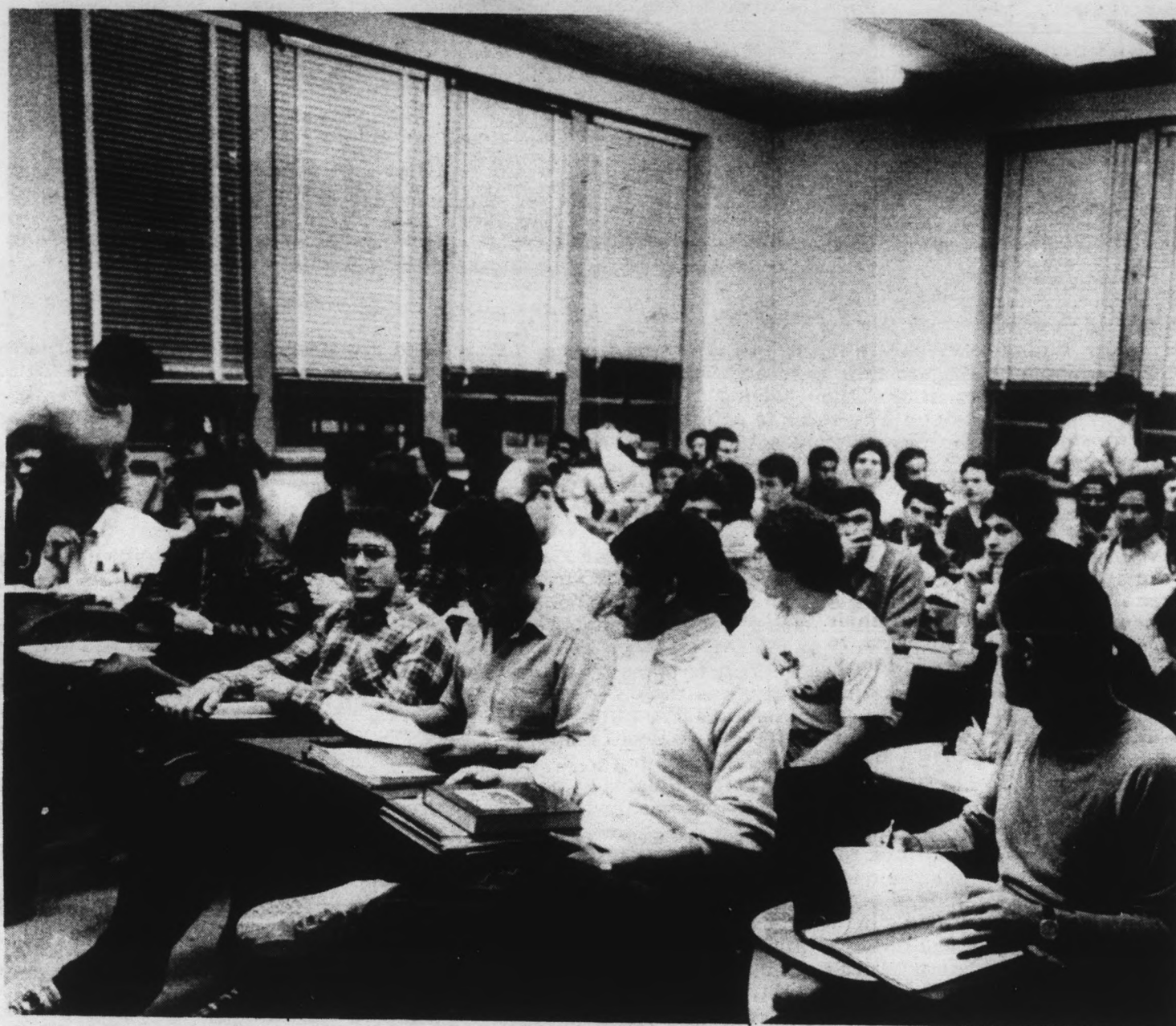
News

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Overcrowding

Packed Engineering Class
The Most For Our Money

by David G. Logeman



Students are upset with the large size of classes in the College of Science and Engineering, according to Tim Kelly, the president of the CSE student senate. Several upper level classes have over 50 students in them and Electrical engineering class has close to one hundred students, although only 45 had registered. Other large classes are EE 310 with 70 students; EE 382, with 87; and EE 412, with 61.

Due to the large number of students, these instructors are not able to collect homework, and are only giving two exams; the midterm and the final. Kelly said: "That's not the way to run a senior-level class. You need time outside the class to evaluate students."

Dr. Richard Strand, Assistant Dean of CSE, said that he would be using volunteer student graders to assist instructors with homework. He said, "We have always used student graders to make sure the instructors don't short change the students. This year we're using many more."

According to Kelly, scheduling of multiple sections of classes has been a problem. Speaking of EE 338, he said "the lab course should meet two hours per week. The professor split the class so that half the class meets every other week." He termed the situation "not acceptable."

Strand said that last semester, the college split three classes, and scheduled multiple sections. "We never expected such large classes in elective courses. We're not in the habit of closing off classes—that's why the classes are so large." He added that CSE was trying to offer classes that students want, and that by closing sections, students wouldn't be able to take the classes they want.

Part of the scheduling problem, he explained, is that the fall semester is considered the "on semester," when students are expected to take certain courses. "We only need one section next semester, but more students show up than are expected."

With the co-op program, he said, students are out working one semester, and then are back the next, which he said is "very confusing. It's hard to do good planning for the next semester."

Adding to the department's dilemma is a shortage of instructors. There are currently six to eight positions open. One mechanical engineering professor had been hired, but the department is still lacking three professors.

Young Poets
Read

by David G. Logeman

Four of Connecticut's top undergraduate poets gave a reading of their work at UB last week. These young poets were winners of the Connecticut Poetry Circuit's annual poetry competition.

The first poet to read was Ted Lord, a senior English major from Trinity College. Lord is apparently well-travelled,

as evidenced by his poems which tend to detail scenes of nature, or deal with topics such as homesickness.

Even in their most pensive moments, Lord's poems are fairly light, and easy to listen to. His wit is brought out in his poem, "Oh, for the life of a window-box," which was written from the point of view of a violet on Keats' grave.

Francis Xavier Drapeau, who has already graduated from Fairfield University with a degree

in psychology, offered a more cynical view of life. His biting wit, a bit twisted at times, manifested itself in his humorous poem (one of the few he wrote), "Breakfast at the Freuds."

The next poet to read was Barbara Browning, a senior Comparative Literature major from Yale. She was the most introspective of the four poets. Her work is distinctively feminine in comparison to the work of the other poets who read that evening. Her most poignant poem is called "How I got that story," a hard-edged

opinion of journalism, a field of which Browning is obviously none too fond.

The evening concluded with the poetry of UB's own Doug Swift, a sophomore creative writing major. Swift read "My Lime-Colored Car," a villand detailing the crumbling away of an old auto in a humorous light. The rest of his work is thoughtful, and some of it rather long. He premiered a new work, "Millbrook Ice Skating Pond, Three Days After New Years." The theme of this poem, deceptively

cont. pg. 10

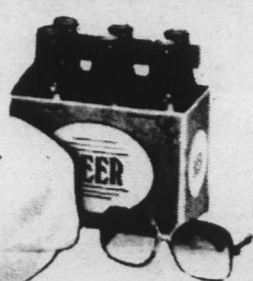
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Groundswell

The Groundswell deadline to accept submissions for the spring issue of Groundswell, is March 25, 1983. This issue will be published before finals week. All poetry, short fiction, short non-fiction, photographs and graphics (including photos and graphics for possible cover use) should be submitted to one of the two Groundswell mailboxes (one in the student center; one in the English department) as soon as possible, and absolutely no later than the deadline.

Further, we would like to invite all those interested in the Groundswell Writers Group, an informal association of writers interested in submitting to Groundswell, to a group reading on Wednesday, February 23, at 8:00 p.m. in the English department lounge on the fourth floor of South Hall. Even if you've nothing to read you may be interested in listening and offering a critiquing hand. Remember, Groundswell and its related activities are not restricted to English majors. Everyone is welcome.

News

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Continued from page 3

the weather played havoc with the organization of the event. Many of the scheduled workers could not make it to school because of the snow, and last-minute replacements had to be found. Indeed, the band could not get to the school, but Motor Mouse happened to be in the area and was hired to play. Papandrea said, "We were lucky just to have a band."

It is questionable how effective the hand stamp system was. Bob Kisiel, advisor to BOD, said that there is "a good chance" that minors might have been served alcohol at the last mixer. Papandrea said, "We did not intentionally allow underage people to drink. If there was any of this, it was due to the rush of finding people to work who normally don't."

Dean Benamati was not overly concerned by the loose control exercised

at the mixer, saying, "Under some circumstances, there could be a problem day, but I do not expect it to continue. I could accept an incident like that."

However, she added, "if there's been some slip-page in the enforcement, we will have to sit down and talk about it."

The first mixers of the year were not well attended because of the separation of the room into the dancing and stage area and a tightly confined drinking area, strictly access-controlled. The main effect of this setup was a loss of money, as students patronized local bars instead of the mixers.

Because of the drinking age, BOD has had their work cut out for them to entice underage students to attend mixers, while still catering to those eligible to drink. Benamati said, "They've really worked hard. It's to their advantage to attract freshmen."

Study Session Proceeds With Moderate Turnout

by David G. Logemann

Approximately 200 students studied in the Wahlstrom Library after closing hours on Feb. 10 to protest the shortened hours. The protest started at 8 p.m. and continued to 11 p.m. The library was officially closed at 9 p.m. No attempts were made to clear the building.

University Librarian Judith Hunt said "It was carried off in a studious and well controlled manner. People were making good use of time—all studying, not just waiting for 11 o'clock."

Petitions were circulated during the protest, both in the library and the UB pub. About 250 signatures were collected.

It is not immediately known if the protest will have any effect on the library hours. Hunt said, "It's hard to tell. There will be more discussions about the budget for this year and for the 1983-84 budget. We haven't heard one way or another."

In the only incident of the evening, Scribe photo Editor Kevin Killough had his student ID taken away by security for taking photographs in the library.

UB Celebrates Black History Month

by Sue Zavadsky

February is not just a month for lovers, or for the generous voice of the DJ cancelling morning classes. For many, February means the celebration of black culture.

Black history month is celebrated across the nation as a time for remem-

bering and honoring past and present Afro-Americans. At UB, special has lined up a month of entertainment and inspiration for UB and the surrounding community with this in mind.

On Tuesday, Feb. 15, the Rockaway Senior Citizen Home presented its song and dance show,

"Something Old, Something New." (The youngest member of the company is 60!). The show was followed by a seminar on old age.

Coming up on the 20th will be "A Night of Dance" in the Student Center Social Room beginning at 7 p.m. featuring "Kinetic Energy," a dance group that specializes in afro-ballet and jazz. Tickets are 75¢ for UB students and \$1 for general public.

On the 25th, "An Evening of Poetry and Music" will be presented in the Student Center Social Room. "Cosmic Odyssey," featuring George Alferd will start the evening off at 6 p.m. Then at 8 p.m. Gil Scott-Heron will present his poetry and music. Tickets are \$5 for undergrad students with UBID, \$6 for law, part-time, and graduate students, and \$7 for the general public.

On the 27th, the Black Student Alliance will top off the month with the BSA Variety Show from 2 to 4 p.m. in the Student Center Social Room. Tickets are 50¢ for everyone.

Tickets are available for all functions at the office of International and Special Services. For further information, call Lisa Taylor at X4462 from 9 to 12:30 p.m.



Steve Parkins, president of Student Council (left) pleased with turnout at Wahlstrom.

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Feature

6-7

U.B. Music Dept. Striking a Note of Harmony with Community

by Syth DeVoe

Austin O'Maley once said that music is "another lady that talks charmingly but says nothing." In terms of financial return to the University of Bridgeport, some may tend to feel, with the recent proposed cutbacks, this is the attitude held by the Administration toward the Arts and Humanities, including music. According to the latest F.T.E. reports, the music department rates a 9.4. That is, in the average class there are between nine and ten students.

According to Dr. Terrence Greenawalt, chairman of the U.B. music department, this is nothing to worry about. "It is not the lowest, it is, in fact, on the lower end of the spectrum." Greenawalt goes on to explain that, "while some sections, including history of jazz, music history, and large ensembles like the jazz band, do, in fact, have up to 30 to 40 students per class, it is not feasibly possible to run a string quartet, for example, with 15 people in a class.

The music masters enrollment figure is a moderately sensitive subject at this point. Because of what seems to be a delicate blend of student neglect, departmental neglect, and University neglect, all in terms of paperwork, the enrollment report to Vice-President Eigel listed eleven students in the graduate masters degree program in music education, and was thus recommended for the potential cut from the course catalogue.

Dr. Greenawalt concedes that "if, in fact, there were only 10-11 students, I'd be the first to say let's pack it in. I wouldn't fight for something that has no future...But this is a case where the Administration says we have x-number of students, and I can prove we have more." The problem seems to stem from the fact that, although the phantom students have registered, have student numbers, and are on all the class lists, they are not listed as having a major. Thus, the music department does not get credit for them as far as productivity is concerned.

One case study tells of a student who went through an entire graduate program, completed all of her course work and did a recital. As far as anyone was concerned she was ready for graduation. However, when her name was submitted to graduate, Robert Fitzgerald, dean of graduate studies, sent a memo to the music department stating that there was no permanent record card and no record of her being admitted: "...she is not currently registered to the degree program."

Thus, by the mere fact that she never actually filled out the application for graduate studies admission, U.B. had a student who completed her required curriculum without ever having been admitted. It would be easy to say that the student was entirely at fault, but, according to Dr. Greenawalt, there should have been some administrative decree or departmental checking process which states you can go no further until all records are clear and correct.

Determined to correct this error and see that none like it happen in the future, Dr. Greenawalt and the music department have sent out questionnaires and have made phone calls to all students who are active on

the departmental graduate files in question. At this point there are at least 33 students, two-thirds of whom apparently never filled out the application.

The music department was founded in 1948 by Edward Bierly. It was originally situated in an old stable on the P.T. Barnum estate near the area that is now the Wheeler Recreation Center. For 24 years music students and teachers made do with the confining atmosphere of the Barnum barn. In 1972 the Bernhard Center was completed and the Arts departments enjoyed an increased enrollment due to the impressive new facilities, which included numerous classrooms, two theatres and ample practice and recital space. In the following 10 years, however, the music enrollment deflated some to approximately 100 students.

As for the explanation of this unfortunate decrease, there are, as one might expect, several answers. One of them is increased tuition. If a talented string player emerges from one of the surrounding public schools, he can choose from schools such as Juilliard, Eastman, Curtis, or Western Connecticut. All of these schools have lower tuition rates and, adding insult to injury, can offer full scholarships in a host of musical fields. This brings up the fact that UB has no meaningful departmental scholarships for musicians, except a prestigious \$1,000 scholarship which is only granted to one student. The rest are all 20 to 35 dollar gifts. Any substantial help must come from the financial aid department.

Another difficulty stems from alumni endowment. The students who graduate from business or law consequently go into those fields. When they make an alumni donation, logically enough, it will be for that department. But artists, once graduated, don't usually accumulate comparable sums of money by the very nature of freelance employment.

Greenawalt, who holds a B.S. in music education from Westchester State College and an M.A. and Ph.D. in music theory from Eastman School of Music, feels that the department is on the road to recovery.

"Our enrollment is down; it's been down over the years. But I feel we're in the process of turning it around and stabilizing it." The fact that enrollment this year is the same as last year makes this statement more than wishful talking.

Some of the U.B. music alumni have been doing more than just playing around. Several



Dr. Terrence Greenawalt, chairman of the music department, fighting for something that has no future.

grads have performed with the Glenn Miller band. Joe Curale is the musical arranger for Doc Severenson and the band on the Johnny Carson show. Several U.B. graduates are involved with traveling groups or bands. One drummer is playing for a Norwegian cruise line in their "boat band" and has played backup for Frank Sinatra and other such talents. The most unique post-college career pursuit in music belongs to Michael Derossi. A keyboard major from Mamaroneck, Derossi is presently a professional piano player with an acrobatic group called "Matoka". In the band, Michael plays the keyboard upside down, suspended from a trapeze over 30 feet in the air. Whether or not he is at the height of his career has yet to be seen, but he is optimistic, and he is supporting himself.

Greenawalt, who happens to be one of the only U.B. faculty members to have made an appearance on the Ed Sullivan show, recognizes that this is essential in any arts-related career pursuit.

"The thing the administration doesn't understand is that a fine arts department (theater, cinema, arts) is not going to be a big money maker in a major university, just by the nature of the beast. However, what they fail to measure is all the good will spread throughout the community by the music department," he said.

Choral ensembles perform at concerts for free, as well as high school recruiting functions. The Bernhard Center calendar of events always lists performances by a jazz ensemble or student recital, all of which are free of charge and open to the public. In terms of professional artists the department has sponsored numerous prominent names, including Clarke Terry and, most recently, a command performance by the legendary Count Basie.

"Within the community and the University at large, I think we're one of the most, if not the most visible department on campus" says Dr. Greenawalt, "and this is something that can not be measured in F.T.E. reports. We know we'll never make the money for the University that the law school does, but we're not costing the University any money."

Charles Dickens once wrote a passage that could be considered a fitting parallel to the functions of the music (arts) departments. In the offices of Scrooge-Marley, Ebenezer's cousin gives his perception of Christmas and the holiday season by saying "...though it has not put an extra penny in my pocket I can say that I am truly the wealthier from it."

If You Want To Stop Drinking, Don't Stop Drinking

by Sue Zavadsky

Most people are aware of the ever-present alcohol problem in this country. Numerous studies have been conducted on the effects of different methods aimed at decreasing or eliminating alcohol dependency. Unfortunately, though much of the research has been done on adolescents, college students are often ignored in this area; perhaps alcohol has taken a back seat to studies on the use of other drugs. However, the *Journal of Studies on Alcohol* has published a results of one study done on college students.

The purpose of the study was to see if abstaining from the use of alcohol for a period would affect post-experimental use. 14 men and 33 women who were enrolled in a psychology-of-personality class at a university were divided into 3 groups. 33 of the students volunteered to abstain. 17 of those who volunteered were asked to stop drinking for a period of ten days and 16 were asked to continue drinking as usual for that period. For ten days prior to and ten days following the abstinence period, all participants were asked to drink as usual. Not surprisingly, a number of students did not volunteer to abstain. However, these 14 students did allow their drinking behaviors to be monitored and recorded for the study.

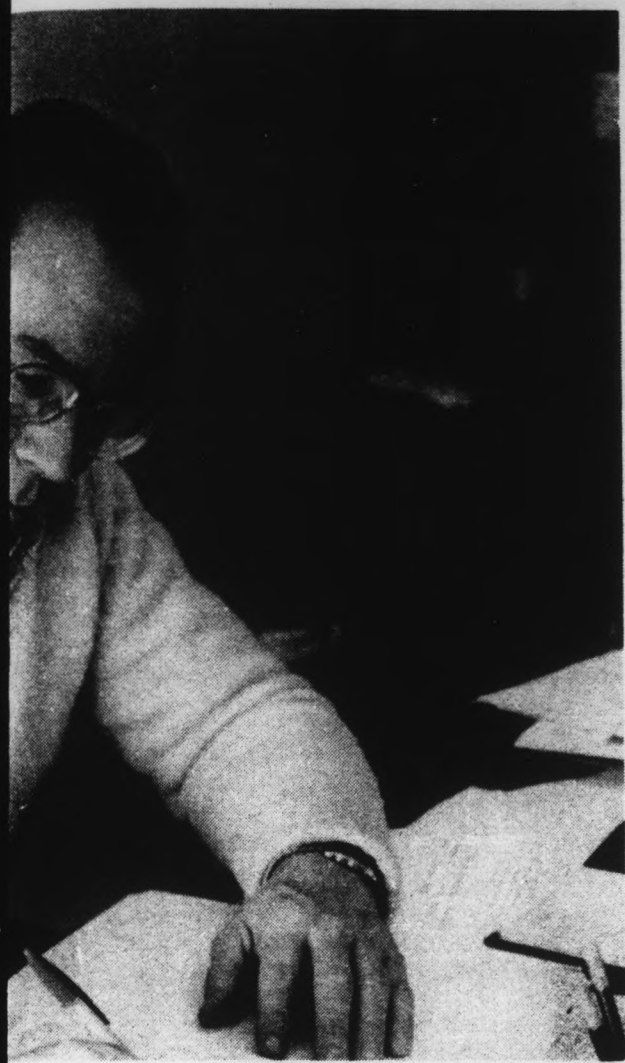
The results of the study showed that those students who stopped drinking for the ten-day period showed a significant increase in the amount of alcohol consumed for a short period after the abstinence period. They appeared to be, consciously or subconsciously, trying to make up for the loss. This finding is contrary to some alcoholic therapies that include a cut-off of alcohol to decrease alcohol

usage. (Note, however, that the subjects in the study were not defined as "problem" drinkers.)

The study also found that even when students were not drinking, they showed no decrease in the attendance of social functions where drinking occurred. Though we might think that these situations would be avoided if subjects were not allowed to drink, subjects, in fact, frequented these situations just as often as when they were drinking.

The study also found that those students who did not volunteer to abstain from drinking were the students who drank greater amounts of alcohol and drank more often. In other words, the students who had a greater probability of becoming problem drinkers were the least willing to do something about it. The article states, "If students most likely to benefit from a campus alcohol misuse prevention program are the least likely to volunteer to participate in it, then increased efforts and well-developed strategies are needed to make drinking intervention programs more appealing to this group."

It remains that drinking is widespread among college students, and, in many cases, excessive. The *Journal* finally suggests that even if students are unwilling to change their drinking behavior, perhaps if they can be persuaded to monitor their drinking patterns and compare themselves with their peers, and if they can be made aware of the relationship between amounts of alcohol consumed and the development of alcoholism, "this self-monitoring may be used to identify students at risk for drinking problems and motivate their participation in a prevention program."



[Photo by Sue Zavadsky]

the music dept. "I wouldn't
B..."

Some People Are Born With More Than Others...

by Lauri Kreis

Some people are born with more than others. For instance a baby may be born into a wealthy family, or be born with extremely good looks, or a high intellect. The same holds true in terms of anatomical and biological features that we often take for granted.

And some have worse deficiencies—things that are harder to live with. When all is said and done, however, we all have to survive in the college fishbowl with what we have as givens.

It seems almost callous to make these analogies in comparison to blindness, but why not? The unsighted must accept that they will not see the sun rise in the morning, and the sooner they accomplish this, the sooner they can get on with things.

This is undoubtedly a thought-provoking idea but it is also truth for Thomas Keegan, an undergraduate studying music at the University of Bridgeport who is totally blind except for his ability to detect light from dark images.

This is not to say that it wasn't difficult for Keegan to accept his handicap, but he's had years of practice. Blind from birth, Keegan has experienced most of the emotions one goes through before this acceptance sets in.

And now with acceptance comes college. Keegan sometimes wonders himself how that happened. In his own words, "High school and I didn't agree with each other." At one point he was even considering dropping out. So why the change? Maybe in the fact that school wasn't really all that bad—especially the time that Keegan spent jamming with his harmonica in the high school coffeeshouses with whoever happened to be entertaining.

Theory and sight-singing class are a little different from jamming in coffeeshouses, but Keegan enjoys it. A lot of work goes into sight-reading from print music. A camera that senses shapes of notes and letters gets pushed across a page. Pins then form the shape and jump up to touch the finger of the reader who has learned to interpret the shapes.

And so Keegan's sense of touch facilitates

his sight-reading in class. Touch is also important for reading regular textbooks. He can get most required course books in braille, and what he can't find in braille is usually in the Library of Congress recordings. What about test taking? That's done in an oral question-answer format which usually presents no problem to either teacher or student.

These survival techniques were introduced to him by teachers from the Music Foundation for the Visually Handicapped when he first arrived on campus. This non-profit organization is located in the Bernhard Center on campus, and functions to teach music education to people like Keegan and others who are multi-handicapped. (They hope in the future to create an orientation program for blind college-bound students all over Connecticut.) MFVH worked with Keegan, who was at UB on a trial basis his first semester, preparing him to enter the mainstream music classes. He still returns weekly to take music classes and help out with fundraisers. Just recently he debuted on bass guitar in Marina Dining Hall in connection with the MFVH Playathon.

But performing is already old hat to him. Last spring, he and a buddy from his dorm, who he affectionately calls "Stedge," won second prize and \$50 for their guitar and harmonica duet in the UB major talent show held in Mertens Theatre. He and Stedge plan to do that one better by expanding their duet into a rock and roll foursome destined to play local campus hotspots and beyond. For the time being, "we jam in the dorm and get yelled at by the R.A."

Like most music majors, Keegan's love of music carries over into most facets of his life. A good time, as defined by Keegan includes the following: "good people practicing and listening to music". And the kinds of music that interest Tom range from extreme punk rock forms (The Jam, Agent Orange, and Black Flag) to jazz, which he considers an "art form," and is studying as his academic concentration.

While music is an important ingredient in his life, Keegan is not constantly practicing

or constantly thinking about music; socializing with the people in the dorm is another ingredient in the mix. He says, "People say that I'm a good listener and that I give pretty good advice." He has quite a lot of acquaintances but only a small circle of people that he considers close friends—his roommate Scott among them.

The friendship between Scott and Keegan came about after a beginning that was a little uncertain. As Keegan explains it,

"Scott has his sight, and so I guess you could say he freaked out when we met...he didn't know how to react. Then I caught him off guard or something when I started to make jokes, and he really didn't know what to think. That first night we talked until 3:30 in the morning."

Tom's sense of humor has helped put people at ease in more than one instance.

"When I first meet someone, I feel a sort of tension in the air between that person and myself. It's really noticeable. Like, they won't say the words, 'see', 'watch' or 'look' for example. But I say, 'Just because I'm blind, don't take it out on your vocabulary.'"

When you ask him what his sense of humor is all about, he might just describe it as "weird". But with a little encouragement, he volunteers a better explanation: "Well, it's sort of a black humor. I kind of look at the negative things in life and laugh at them." Blind jokes? "I think they're great. It's good to laugh at yourself."

It's this not-taking-myself-overly-seriously attitude of Keegan that helps him get by. At times, he admits, like any other person, he gets down. He doesn't feel the need to go out of his way to associate with other blind people because occasionally "I find myself denying the fact that I am blind. I don't want to be special due to a handicap. I'd prefer to hang out and be like everyone else."

Another fact of his blindness that he accepts but finds frustrating is his inability to understand what color symbolizes. "At

Continued on Page 10

Arts

8-9

GUYS AND DOLLS

Famed Broadway Musical Comes to UB Stage

by Julien Wheatley

The well-known American musical comedy classic, *Guys and Dolls*, will open on February 24 at 8 p.m. at the University of Bridgeport's Mertens Theatre.

This famed fable of Broadway, based on stories and characters of Damon Runyon with music and lyrics by Frank Loesser, has long been a favorite with American audiences since it first opened on Broadway in 1950. Given the New York Drama Critics award in 1951 for Best

Musical, *Guys and Dolls* enjoyed a national tour through 1955, and was made into a movie starring Marlon Brando and Frank Sinatra in 1955.

The University of Bridgeport's production is directed by Michael Knight, a graduate of the Yale University directing program with Robert Regan, Director of Choral and Vocal Studies at the University of Bridgeport, as the musical director. Charles Flaks, Assistant Professor of Theatre Arts at the University of Bridgeport, is the

set and lighting designer, Martha Hally is the costume designer, and Ruth Lauricella is the choreographer.

The production of *Guys and Dolls* is a result of a cooperative effort on the part of the Music Department and the Theatre Department of the University of Bridgeport, which are also combining forces to offer courses in Musical Theatre to students studying for the Bachelor of Fine Arts degree in Theatre. Music theatre students follow a rigorous course of study including courses in voice, diction, sight singing, dance, movement, acting, makeup, and the history of theatre in addition to performing in mainstage and studio productions in the University's Bernhard Center, which includes a 900 seat proscenium theatre and an intimate arena theatre.

A talented cross-section of the University of Bridgeport student body comprises the 36-member cast, who will be performing such well known songs as "Luck Be a Lady", "Sit Down, You're Rockin' the Boat", and "I'll Know". Local students appearing in leading roles are Frank Zagottis of New Haven, CT as Sky Masterson; Susan Yoder of Fairfield, CT as Sarah Brown; Joseph Colon of Fairfield, CT as Nathan Detroit; and Barbara Halas of Fairfield CT as Miss Adelaide. *Guys and Dolls* runs February 24, 25, 26, and March 3, 4, 5, at 8 p.m. at the University of Bridgeport's Mertens Theatre. For further information about tickets or courses in Musical Theatre, call the University Box Office at 576-4399 Monday thru Friday 1-5 p.m. ■



UB Theatre major Rickey Coleman is one of the many cast members from the upcoming production of *Guys and Dolls*. The Frank Loesser musical opens February 24th at 8 p.m. on the Mertens stage. (Photo by John Clisnam)

Let's Spend the Night Together

The Rolling Stones Star in Hal Ashby Concert Film

by Ted Murbly

The Rolling Stones' record-breaking U.S. tour is about to explode onto cinema screens, having been captured on film by renowned director Hal Ashby, using 20 cameras and the latest in 24-track audio. An Embassy Pictures presentation, the feature film of the tour is titled *Let's Spend the Night Together* and opened nationally on February 11.

Let's Spend the Night Together gives, in the words of Mick Jagger "a feel of what it's like to be there, which is what a film can do more than actually being there—because you can be in more than one place at once."

The film is a straightforward attempt to capture The Rolling Stones in performance and the cameras never intrude on the dynamics of the three concerts filmed; they illuminate the interaction between the members of a great band at the height of its powers and record the excitement and the celebratory spirit of what is considered to be the most impressive rock and roll tour ever.

Let's Spend the Night Together puts the viewer in a better-than front row seat—it actually gets you onstage with The Rolling Stones; closer than you've ever been before.

The Tour

"We hadn't toured for three years," said lead singer Mick Jagger, "and the tour before



that we hadn't done that many shows. We didn't really expect the amount of demand for tickets that there was. It was different from previous tours in that it was all very 'up'; it was a sort of occasion."

"This became the biggest tour we'd ever done," Jagger continued. "Prior to this tour, we'd done the odd stadium show, maybe one a week or one every 10 days, but it had never been taken seriously. We never approached it as we approached this one."

According to Jagger: "We wanted to have a show for the stadiums, rather than just ad lib a show from town to town. We tried to make it pretty simple, but we had a special set for this

one; it was quite elaborate for an outdoor show."

The Rolling Stones, who have created some of rock and roll's most convincing theater, were concerned as always with the production of their stage show. They took pains to incorporate a visually appealing stage set with an estimated two-million dollar state of the art sound and lighting system.

For the indoor arena shows on this tour, a rotating stage, designed by theatrical designer Robin Wagner ("A Chorus Line," "Dreamgirls"), allowed the band total mobility and its stark design—with the usual rock technology kept out of sight—made all other rock shows instantly seem dated.

The massive outdoor stadium shows featured a custom designed, 64-foot-wide stage enhanced by 8-foot ramps and decorated with colorful scrims designed by artist Kazuhide Yamazaki.

In addition, the finale for both the outdoor and indoor shows featured a hydraulically powered cherry picker that took Mick Jagger out above the heads of the audience, and for most shows, an extraordinary fireworks display and 25,000 balloons released onto the stage and into the crowd.

"While I think The Rolling Stones are really a rock band, and not a big theater band, you should see something when you go to a show," said Mick Jagger. "Something dramatic should

BSA Arts and Cultural Festival Continues This Week

by Sue Donym

The UB Black Student Alliance resumes its February Arts & Cultural Festival this Friday night, February 18th, with an Evening of Dance at the Student Center Social Room. Various dance groups will be present, and a poetry reading will be held as well. The festivities begin at 7 p.m. Admission to this event is 75¢ with a UBID, \$1.50 for non-students.

On Tuesday, February 22nd, there will be a bus trip to see Gil Noble (host of the WABC-TV series "Like It Is") at the University of New Haven from 1-2:30 p.m. Admission is free.

And don't forget the Gil Scott-Heron concert next Friday, February 25th. A talented jazz poet who boasts such hits as "Johannesburg", "We Almost Lost Detroit" and "B Movie", Mr. Scott-Heron will be seen at the Student Center Social Room from 6-10 p.m. Tickets are \$5.00 with a UBID, \$6.00 for part-time students and \$7.00 for non-students. ■

A & H EVENTS

ART: **Toshio Odate—Sculpture**
Kenneth Morgan—Drawing and Painting

Carlson Gallery. 11 a.m.-5 p.m. weekdays, 1-5 p.m. weekends. Through February 20th.

MUSIC: **Chamber Music at UB**
"The Original EBQ"
Robert Preston, Director
February 20th, Recital Hall
5:00 P.M. Admission Charged

WQXR's Bob Sherman
Panel Discussion
February 21, 3-4 p.m.
Recital Hall

Greater Bridgeport Symphony

by K'en Hastings

Gustav Meier, eminent Music Director/Conductor of the Greater Bridgeport Symphony, will be the star attraction at a Meet The Maestro Luncheon Friday, March 4th. The luncheon will be held at noon, with a cash bar opening at 11:30 A.M. in the newly remodeled Sheraton Hotel on Lafayette Boulevard, Bridgeport. Light music by Symphony musicians will add to the atmosphere.

The public is invited, and because seating is limited, reservations (deadline March 1) are necessary. The cost is \$12 per person. Those interested in attending are urged to make early reservations by sending their checks to "Symphony Luncheon," Greater Bridgeport Symphony, Bernhard Center, U.B., Bridgeport, CT 06602.

"The occasion is intended, above all, to pay homage to our celebrated Maestro as well as to introduce him to members of our community," commented Bob Tellalian, President of the Symphony's Board of Directors. He added, "A great number of Fairfield County residents have repeatedly expressed their desire to meet Gustav Meier in person and hear him relate amusing behind-the-scene anecdotes about his variety of musical experiences. This is an unique opportunity for the public to be introduced to one of America's finest music directors."

Meier, who has been the Greater Bridgeport Symphony's Conductor for the past eleven years, commutes to Bridgeport for concert weeks from Ann Arbor where he heads the Orchestra and Opera Programs for the University of Michigan's prestigious School of Music. He was seen in action recently on the CBS Sunday Morning TV Show in connection with his work with film director Robert Altman in their lavish university production of Stravinsky's Opera, "The Rake's Progress." The New Yorker review (11/22/82) called Meier "one of America's most distinguished opera conductors."

Meier also heads the world renowned young conductors program at Tanglewood in the summer. He works in close association with such music luminaries as Leonard Bernstein, Gunther Schuller, Seiji Ozawa and Andre Previn. His other academic experiences include The Eastman School of Music and Yale's School of Music where he was the youngest full professor and conductor of the Yale Philharmonic Orchestra.

The luncheon will also celebrate the Symphony's expansion to include Sunday afternoon concerts, the first of which will be held on March 6th, featuring Julius Baker, world-class flutist. For further Symphony information, please contact the Symphony Office at 576-0263 weekdays. ■

happen: something different should happen, so that you're taken out of the world into another one. That's what I think, when I look at bands."

"It's good for the audience, but it's good for the band as well," he added, "to feel that we're out there in front of a decent set, not looking like a bicycle shed. It should look pleasing to the eye."

The Film

"We'd seen videos of the show," said Jagger, "and it looked so spectacular. After we saw the sun set in Los Angeles when we were onstage at the Coliseum, we thought that it had to be a movie."

"At the very beginning of the tour we were so involved in getting the music and the production together, but after the tour was underway, we actually had

the energy to try to film some shows. At that time, we decided not to go for a story line, but just to try and do some classy shooting. We really wanted to capture the spirit of the tour."

Jagger added: "We definitely wanted to avoid the cinema verite, backstage sort of film. We felt that that had been done, and what people wanted was to see out front. There's a tiny bit of backstage, but the real minimum; we decided to concentrate out front."

Let's Spend the Night Together was produced using the SMPTE Time Code System which allows the most sophisticated use of film with the 24-track audio recording. Three concerts were filmed; the outdoor show at the Sun Devil Stadium in Tempe, Arizona, and

Continued from page 9

ROLLING STONES...

Continued from page 8

the first two indoor shows at the Meadowlands' Brendan Byrne Arena in East Rutherford, New Jersey.

Over 340,000 feet of film were shot by fourteen cameras at the Meadowlands' shows, and twenty cameras at the Tempe show. This was the largest equipment order placed out of Panavision outside of a Hollywood production, and necessitated an extra two-and-a-quarter-million dollar insurance policy.

"This is a much bigger, more accurate, interesting view of the concert than we've had before in any film," said Mick Jagger. "I think the film gives a feel of what it's like to be there, which is what a film can do more than actually being there—because you can be in more than one place at once."

The film, after an introductory segment that concentrates on the outdoor show, switches back and forth between the outdoor and indoor concerts. Highlights of *Let's Spend the Night*



Together include the breathtaking aerial views of the Sun Devil Stadium, a speeded-up segment (to the accompaniment of the Stones singing "Goin' To A Go-Go") of the stage crew setting up the complex indoor stage at the Meadowlands' Brendan Byrne Arena, the brilliant pinks, oranges, yellows and blues of the outdoor show, and a quick visual pastiche of backstage images. The performance of "Honky Tonk Women" at the Sun Devil Stadium features a

massive chorus line of dressed-up "honky-tonk women," including—if you look closely—drummer Charlie Watts' wife Shirley and Mick Jagger's girlfriend Jerri Hall.

The Music

According to Mick Jagger, *Let's Spend the Night Together* is: "a great sounding movie. It's actually better sound than you would get at an open-air concert."

The sound was recorded in a 24-track by the Record Plant's

mobile truck ("The Black Beauty"), which is considered the most efficient studio on wheels in the U.S. The sound was mixed by Bob Clearmountain, the engineer who worked on The Rolling Stones' single, "Miss You," and the albums, "Tattoo You" and "Still Life '81," the live album of The Rolling Stones 1981 U.S. tour.

The 25 songs in the film show the basic Rolling Stones sound—guitars up front, a solid, consistent rhythm section, and Jagger's powerful vocals—and present the best music selected from the 20-year history of The Rolling Stones. Earlier songs include "Under My Thumb,"

"Let's Spend the Night Together," and the encore of "Satisfaction," while the 1970's are well represented with "Tumbling Dice," "You Can't Always Get What You Want," "Brown Sugar" and "Jumpin' Jack Flash."

Among the more recent Stones songs included in the film are "Miss You," "Beast of Burden," "She's So Cold," "Shattered," "T & A," "Let Me Go" and "Start Me Up."

In addition, there are the songs that were never performed before this tour: Smokey Robinson's "Goin' To A Go-Go," and Eddie Cochran's "Twenty Flight Rock."



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Nuclear War Not Survivable

WASHINGTON—AT 11 A.M. ON Thursday, Feb. 15, 1979, the five Commissioners of the Nuclear Regulatory Commission (NRC) heard a presentation from NRC engineer Demetrios L. Basdekas that must have chilled them into numbing inaction. At least that is the charitable view.

For had the NRC been less secretive and more forthright, the nuclear superhawks inside and outside the Reagan Administration would have been far less likely to peddle the mad fiction that a general nuclear war is survivable. And the builders of nuclear plants would not have gotten away with their smugness about the absence of national security perils that atomic power has brought to the United States.

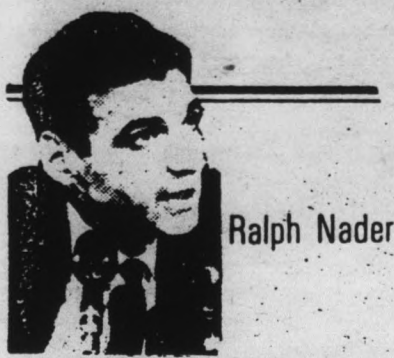
Take the superhawks principal thesis—long ago rejected by the likes of Generals Omar Bradley and Dwight Eisenhower—that a major nuclear exchange can be survived with a national civil defense system in place. After the bombs explode, after the firestorms and the destruction of all that is above ground, the superhawks say that life can once again emerge from the underground shelters because there is not that much radioactivity from the bombs to make the land uninhabitable.

Enter Demetrios L. Basdekas and his numerous NRC memoranda that he wrote to alert his agency. Basdekas was worried about the effects on the safety systems of nuclear plants when Electromagnetic Pulse (EMP) is generated by a nuclear weapon's explosion.

Here are Basdekas' words from his memo of Feb. 15, 1979:

"A single 3-4 megaton nuclear weapon exploded over the lower 48 states, somewhere say over Kansas City, at an altitude of 200-250 miles will produce a sufficiently strong EMP to affect every nuclear power plant operating anywhere in the lower 48 States. It is not known what the exact degree of these effects would be on each power plant affected. It will probably range, depending on location and design of the individual plant, from a shutdown to a catastrophic nuclear accident.

"The consequences of such a scenario are so enormous that our society might not recover from them. Early deaths in the hundred of thousands of people, and property and other economic losses in the trillion



Ralph Nader

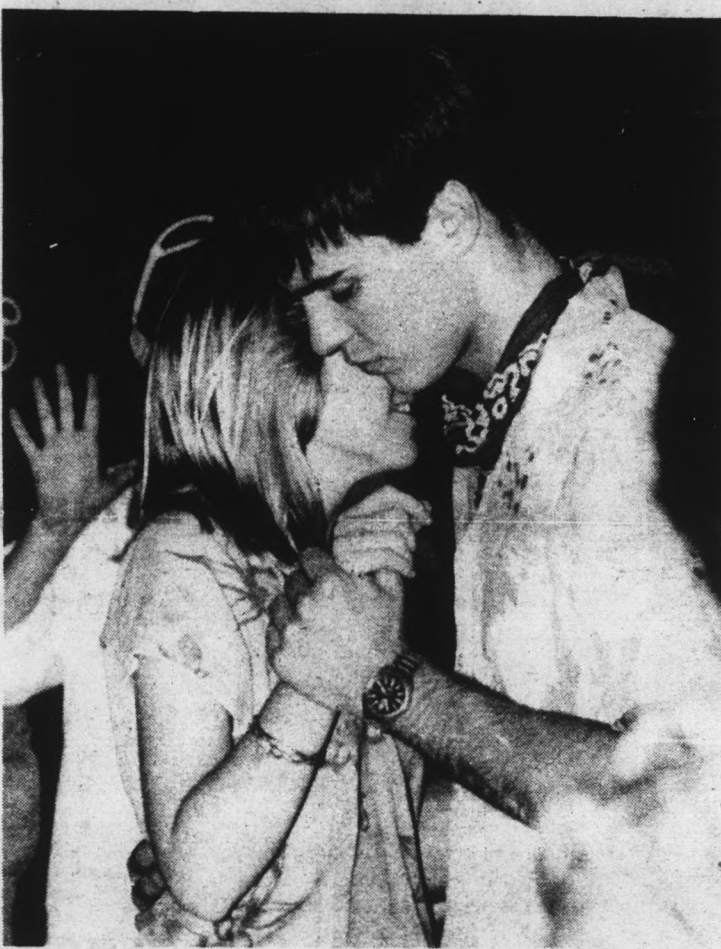
dollar range, with millions of people subject to latent cancer and genetic effects in future generations will be only part of the consequences."

Like a good civil servant and patriot, Basdekas told his agency that they were "not doing anything in terms of regulatory requirements for license applicants to start addressing this aspect of nuclear weapons effects. Considering that EMP may represent the largest common mode failure event imaginable, NRC should assume a leading and aggressive role in addressing this issue."

After testifying in early December, 1976, before the NRC's Advisory Committee, Basdekas was muzzled and removed from all licensing review responsibilities.

The official NRC position was that the EMP issue was the Department of Defense's job. But on Feb. 23, 1977, the Advisory Committee advised the NRC regarding EMP that the agency's job was to ascertain "the sensitivity of nuclear power plants under all circumstances..." The following January 1978, the NRC submitted its annual report to the Congress on unresolved safety issues without mentioning the EMP issue.

Basdekas told the NRC in 1979 that it should "direct its analysis and resolution (e.g. adequate shielding with dispatch. The American People would demand so." But the American people were never informed by their government, although all governments with nuclear weapons know about this vulnerability. Now that the "nuclear war is winnable" superhawks have their base at the White House, the Basdekas alert must be sounded loud and clear.



**Ed
Hutter
and
Linda
Harde
rest
during
a slow
dance.**

Photo by David Sallard

Poets Cont.

Continued from page 4

hidden beneath fine, almost-light-hearted detail, deals with the inherent evil in human nature.

The one political piece Swift read was about the American revolution, calling upon mythology to express its theme. One of the most striking references was to the "perversion of the perverted Ten Commandments into the Constitution."

The previous winners of the Connecticut poetry competition have gone on to be successful poets. If the offerings of this year's winners are any indication, all four of these young artists should gain recognition for their fine work in the not too distant future.

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—Paul DeGennaro		

Some People

Continued from centerfold

Halloween people describe their costumes, but they don't understand that colors don't mean anything to me."

He doesn't say this with bitterness, but if he ever regained his vision, he would definitely want to learn about colors. He would also be interested in what people look like. "If I could see, I'd like to know what people consider pretty. I'd also want to see the foliage and sunsets too."

But again, he is quick to point out that, just as there are negative consequences to a lack of vision, there are also positive aspects:

"People tell me, 'there's a lot out there that you don't want to see.' Prejudice for one thing. Trouble with people is they look at that guy and say, 'he looks like a friend.' I'm lucky because I don't have to judge people from the outside. Everybody's pink on the inside, anyway."

It's a strange perspective, but it's true. If everybody in the world were blind, than there would probably be no such thing as race prejudice.

One thing that Keegan mentioned during the three hours we spent together really stuck with me and made me think. I asked him what his personal philosophy was and without pondering the issue he looked at me and said, "I'm only gonna be here a little while, I might as well have a good time." Amen.

Sports

II



Bruce Webster talks it over with team.

U.B. Takes On Sacred Heart Saturday 7:30

Knights Triumph Over Hartford, Lowell

by Chris Ekstrand

The UB Knights Men's Varsity Basketball Team enjoyed one of their best weeks of the season, winning both games they played. Coach Bruce Webster's team evened its record at 11-11, and improved to a 3-4 mark in New England Collegiate Conference play.

UB opened the week with a home game against the University of Hartford. Harvey Hubbell Gymnasium was the scene of one of the most overpowering offensive performances of the season. The Knights led at halftime, 41-37, a first half dominated by UB's Chris Dickey. The junior forward scored 19 points with muscular inside play and tenacious offensive rebounding. Dickey drew 6 fouls, which in addition to putting him on the free throw line, hampered the Hartford big men by getting them in foul trouble.

The second half was more of the same. Dickey scored 14 points in the half, finishing with a season high 33 for the game. Mark Butigian scored 10 of his 18 points in the last eight minutes, including six clutch free throws. Ed Petrie and John O'Reilley consistently beat Hartford's full court press, and fed the big men for easy layups. Clarence Gordon and Dickey controlled the boards, and UB won, 85-77.

The second game of the week was an away game against the University of Lowell. The last game between these two teams was a hard-fought, see-saw battle which UB pulled out in overtime. In this rematch, the two teams delivered another hotly contested battle. UB led at the half, 37-36, on hot outside shooting by Ed Petrie.

The second half was a

mirror image, with neither team able to pull away. Finally, with less than a minute to play, UB controlled the ball with the score tied at 56. The Knights ran down the clock until, with one second left, Clarence Gordon arched a jumper from the right corner. Gordon's shot was true, giving UB a 58-56 victory. Mark Butigian led all scorers with 16 points, Petrie added 14 and Gordon 12. Chris Dickey was held to 8 points but collected 10 rebounds.

Chris Dickey is the UB player of the week. His 98 points in four games earned him ECAC Division II Conference Player of the Week honors. Dickey also was placed on the ECAC Division II Honor Roll, an athletic distinction, for his fine play.

The next home game is February 19th, at 7:30 p.m. against local powerhouse Sacred Heart University.



University of Bridgeport Women's Gymnastics

vs.

University of Maine

Tomorrow 7:00 PM
At Harvey Hubbell

Chris Dickey Selected ECAC Player Of The Week

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Wheeler Recreation News

Intramural Basketball

TEAM	SCORE	HIGH SCORER
1. Suprise Hummers	43 26	Darrell McMillon 19 Frank Koudaski 10
2. Sperm Wails Ad-Drop Forms	73 21	Chuck Kniffen 17 Mike Shlussel 8
3. Thrust Freshones	60 26	Joe Christie 16 Rob Hall 7
4. Suprise Sperm Wails	50 41	Darrell McMillon 17 Chuck Kniffen 14
5. Sixers Wee Dictum	45 41	Chris Pelletier 24 Tom Murnane 12
6. Last Years Hummers	73 28	Mastrianni 26 Rocky 6

by Glenn MacDiarmid

Another week of intramural basketball, and some interesting developments have occurred. It is no surprise that Darrell McMillon and his team have won two straight. He led his team with 36 points in their last two games to raise their record to 2-1. On the other hand, the Hummers have dropped two straight

after winning their first game. Frank Koudaski, lead his team with 10 points against Suprise. The Sperm Wails went 1-1 last week, beating Ad-Drop Forms and losing to Suprise. Chuck Kniffen led the Wails with 31 points in the two games. And finally, the Sixers remained unbeaten by beating Wee Dictum. They were paced by Chris Pelletier's 24 points.

Guralski Takes Tennis

by Glenn MacDiarmid

About 40 people were on hand to watch the Men's Advanced Singles final at Wheeler a week ago. Rik Guralski defeated John Follis, 6-2, 6-4, to take the 1983 crown. Guralski downed Martin Gistren, Daniel Saa and William Blanken

route to the final. Follis had most of the crowd support in this very exciting match.

Other title winners include Anthony Borges and Jackson in the Men's Doubles, and in Mixed Doubles the champs were Nance O'Connor and Daniel Saa.

Wheeler Recreation Hours

Daily 6:30 a.m. to 11:00 p.m.
Saturday 11:00 a.m. to 11:00 p.m.
Sunday 2:00 to 11:00 p.m.

Pool opens 30 minutes later
than the building and
closes 30 minutes later.

Indoor Soccer Gets Set

by Glenn MacDiarmid

The annual Wheeler Recreation Center Indoor Soccer tournament starts on February 27th. Registration for this intramural sport began last Monday and will continue until Tuesday the 22nd. The next evening the team captains will meet to discuss the league's details. A \$10 registration fee is required for any team interested in participating. A double elimination tournament will be used for the playoff round.

Some people have described this event as the most intense play of all intramurals. This competition in the past has been dominated by the International student entries. So any team interested should sign up at Wheeler this week.

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KNIGHTS
vs
Sacred
Heart
Sat. 5 pm**

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